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DECORATIVE WORK BY C. A. LUNDINE.

THE residence of Mr. P. F. Collier, publisher of *Once a Week*, in Brooklyn, is at present being decorated by Mr. A. C. Lundine. The decorations are notable for the great amount of hand-painted fresco work executed by this gentleman at a time when there is an almost universal use of plastic relief work, a method of decoration that gives the decorator much less trouble, and is of greater benefit to his banking account. Mr. Lundine is a gentleman in love with his art, and this is the best possible explanation for the self-sacrificing labor necessary in the minute pencil work required in fresco painting. The house is trimmed throughout in polished mahogany. The walls of the vestibule and hallway are hung with a pressed paper with antique metallized effect in copper bronze. The ceilings have elaborate panels of hand-painted Renaissance ornament in soft yet contrasting colors. The borders of the panels are broken up with smaller panels, containing realistic floral effects. The reception room in front, opening from the hallway, has its walls hung with a beautiful flock paper in antique colorings. The flock is powdered with crystalline mica, the motive being shields and garlands, formed of thickly clustered conventional floral effects in drab on a terra cotta ground. The frieze is a fine modeling of mermaids and sea-nymphs in stereo-relief, decorated in old ivory effects to harmonize with the wall paper. The ceiling is an elaborate fresco, having a large central panal with dados and transverse borders at either end. The general style is Italian Renaissance, and there are cupids in panels to harmonize the ornamentation with that of the frieze. The border contains a great wealth of scrolls and ornaments, and from the centre-piece, garlands of flowers trail across the ground of the panel. The *ensemble* of the apartment is very artistic, and reflects great credit on the originality of the decorator, as well as for the painstaking labor bestowed on the work.

The library, which opens upon the reception room, is decorated in the style of the German Renaissance; the ceiling is a masterpiece of fresco work. There is a large central panel surrounded by a border of lesser panels, each panel standing quite apart from the others, with a broad stiling between. The various panels are outlined with a minute moulding, which gives a relief effect to the flat fresco work. The central panel has a canopy effect in blue, on which, in lieu of a centre-piece, is painted a large realistic shield with a trophy of arms, which imparts a mediæval effect to the entire ceiling. The panels in each corner of the border are filled with pictorial representations of literature, art, painting and sculpture, while the panels forming the sides of the border are filled with Renaissance arabesques, each being a perfect mosaic of beautifully harmonized colors. The entire ceiling is at once bold in design, and soft in coloring, and is a most successful piece of work. The frieze is frescoed with a procession of cupids in the Renaissance style, with musical instruments, the ground of which is a dark leather effect. The walls are hung with a pressed paper in dark leather effects, giving an air of solid grandeur to the apartment. On the first floor, the front room has an alcove with a separate ceiling. The main ceiling is frescoed in sky effects, the being a central circular panel with birds flying across it, and others holding up a basket of flowers which form a center-piece, from which depends the gasolier. The general style of the panel is in Pompeiian effects, being enriched with garlands of flowers. There is a raised paper frieze in the Rococo style, consisting of scrolls and fretwork, decorated in blue green enameled effects. The walls are stenciled with a motive resembling silk brocade in olive gray on a ground blended from brownish pink at the skirting to a pale pink at the frieze. The ceiling of the alcove is a panel with sky effects, in the centre of which there is a flight of the winged heads of cupids. The back apartment is decorated in tints of blue and white. The wall is frescoed with blended effects, the motive being a lace pattern in light cream on a pale blue ground. The ceiling has a blending of white to blue tints, the border being Rococo scrolls, alternating with fretwork in variously harmonizing colors. The bath-room has its walls decorated with a sanitary tile paper in blue and white. There is a high mahogany wainscoting. The reader cannot possibly form an idea of the exquisite beauty of these apartments without actually seeing the work itself. Mr. Lundine is an enthusiast in fresco painting, and seems to be quite willing to sacrifice himself to the utmost to carry out his ideal of interior decoration. His patrons must congratulate themselves on the fact that they have secured a decorator who prefers fame to dollars and cents, for we have rarely seen a greater amount of labor and skill lavished on decorative work than there is on the building to which we refer.

The dining-room in the basement, which trimmed with mahogany, has its walls covered with a rich flock paper, the design being an all-over pattern of grapes and vine leaves. Most decorators would simply content themselves by covering the paper with one or two coats of paint, so as to give the idea of plastic relief. Mr. Lundine, however, is more artistic than this, for he has set his men at work to decorate the entire paper with four different colors; the grapes are in a greenish blue tint, the leaves in a yellowish brown, the stems, etc., in deep brown, and the ground in a pink tint. The ceiling is beautifully frescoed with an elaborate border, at each corner of which are panels containing realistic paintings of fruits, flowers, vegetables, lobsters, grapes, etc.

PUBLICATIONS RECEIVED.

ELEMENTARY PRINCIPLES OF ORNAMENT, by James Ward; Chapman & Hall, London publishers. A Manual of Decorative Composition, by Henri Mayeux; D. Appleton & Co., publishers. The House Beautiful, by Clarence Cook; Pompeii and the Pompeians, by Marc Monier; The Wonders of Engraving, by Georges Duplessis; The Wonders of Glass-Making, by A. Sauzay; The Wonders of European Art, by Louis Viardot; Charles Scribner's Sons, publishers. Hints on Household Taste, by C. L. Eastlake; Legendary and Mythological Art, by Clara E. Clement; Painters, Sculptors, Etc., by Clara E. Clement; Handbook of Greek and Roman Sculpture, by D. Cady Eaton; Houghton, Mifflin & Co., publishers. China Painting, by Florence Lewis; Design in Textile Fabrics, by T. R. Ashenhurst; Engraving, by Le Vicomte Henri Delaborde; Cassell & Co., publishers. China Painting and Suggestions to China Painters, by M. Louise McLaughlin; Pottery Decoration Under the Glaze, and Painting in Oil, by M. Louise McLaughlin. Modeling in Clay, by A. L. Vago; Elementary Perspective, by M. J. Keller; Robert Clarke & Co., Publishers, Cincinnati. Ornamental and Constructional Carpentry; Ward, Lock & Co., Publishers. Practical Decorative Upholstery, by F. A. Moreland. The Robe of Nessus, by Duffield Osborne; A Thoughtless Yes, by Helen H. Gardener; The Days of My Youth, Francois Coppee; A Prankish Pair, by Paul Ginisty; Bel Ami, by Guy de Maupassant; I Will Ne'er Consent, by Dolores Marbourg; The Belford Company, publishers. The "Little Giant" Cyclopedia, McDonnell Brothers. publishers, Chicago.

All books received by us will be noticed in the order of their arrival, Those not noticed in the present issue for want of space, will receive due notice in subsequent issues.

Mr. James Ward, head master of the Macclesfield School of Art, England, is the author of an important decorative manual just issued from the press, entitled Elementary Principles of Ornament. The publishers are Chapman & Hall, Limited, of London. The contents of the book chiefly consist of a series of lectures delivered to the students of the Macclesfield School of Art by the author. They have been published for the use of students of art, more particularly those who are specially interested in the subject of decorative design. The author starts out by making a distinction between decoration and ornament, stating that ornament possesses the principles of even distribution, having a due regard to the boundary lines of the surface ornamented. The units of the decorative material are in fact arranged and brought to a shape wherein order and the balance of the masses are predominating principles. Decoration, he considers, need not be necessarily ornament. For instance, he says, the sprays of flowers, birds, etc., painted on Japanese pottery may be called decoration, but cannot in the true sense of the word be called ornament, because it has no particular agreement with the boundary lines of the surface it decorates. He admits the exquisite beauty of Japanese design both in execution and color, but insists that true ornament is rare in Japanese art. This seems to be a clever distinction between Japanese and English decorative art, rather than a subordination of decoration to ornament. The various headings of the chapters indicate the scope of the book. The subjects chiefly treated of are the curved line in ornament, the proper decoration of mouldings and ornamental treatment of walls, ceilings and floors, with the consideration of modeled relief work. There is a chapter on the selection and arrangement of decorative elements, and the divisions of forms and shapes in architecture. He divides ornament into six great classes or divisions, viz.: 1, uniform surface decoration known as diapering; 2, horizontal bands and stripes as frieze, etc; 3, perpendicular bands, as panels or pilasters; 4, symmetrical arrangement used as central decorations; 5, ornament composed of any two of the above classes; 6, compositions specially designed to fill spaces not included in the above. There are also chapters dealing with imitational ornament, illustrated with sketches of plants and fruits from nature, and drawings of the conventional treatment of such, to decorate borders, panels, spandrils, etc. Inventional ornament, which is defined as the work of the imagination or creative instinct, without analogy to the productions of nature, is also described and illustrated. There are well-executed drawings of the Assyrian tree of life, the Egyptian winged globe, the lotus, the thyrsus, or wand of Bacchus, the Siamese wheel of fire, early Christian monograms, etc. In fact the book throughout is extensively illustrated with original drawings by the author, which, together with the text, make one of the most exhaustive and lucidly written handbooks as particularly valuable to students of decorative design, tapestry and china painters, repoussé workers, wood carvers, embroiderers of textile fabrics, and ornamentalists of all kinds. There is appended to the work a glossary of terms used in ornament, the first part of which we reproduce in the present issue, and the remaining part will appear in our October number.

"Decorative Composition" is the title of a work by Henri